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ABSTRACT

Developed for a high school quinmester unit on the Harlem Renaissance, this guide provides the teacher with teaching strategies for a study of the background and factors leading up to the Harlem Renaissance, the major literary figures of the period and their philosophies, and representative pieces of literature. The range of subject matter covers an investigation of African and Afro-American heritage, factors leading up to the Harlem Renaissance, major writers and their works, and the continuing influence of the period. The guide is arranged by performance objectives with suggested teaching strategies listed under each objective. A listing of student and teacher resources (state-adopted texts, non-state-adopted texts, films, sound filmstrips, recordings, and reference books) is provided. (HOD)

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# AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS
The Harlem Renaissance
5114.72
5115.72
5116.72

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

CS 200 906

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# THE HARLEM RENAISSANCE

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5115.72
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English

THE DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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Course Number
5114.72
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COURSE TITLE: THE HARLEM RENAISSANCE

COURSE DESCRIPTION: A study of the background and factors leading up to the Harlem Renaissance, the major literary figures of the period and their philosophies, and representative pieces of literature.

## I. PERFORMANCE OBJECTIVES

A. The students will investigate cultural aspects of African and Afro-American heritage which inspired the writers of the Harlem Renaissance.

B. The students will determine the immediate social, artistic, and literary forces which nurtured the Harlem Renaissance.

C. The students will identify the major literary figures of the period.

D. The students will cite evidence of the influence of the Harlem Renaissance on contemporary attitudes and culture.

## II. COURSE CONTENT

A. Rationale

The purpose of the study of literature is to enrich one's life. It should allow the student to enjoy the process of examining literature; to receive insight into human experience; to analyze the cultural tradition of a group of people. Because the literary works from the Harlem Renaissance have not been available to a large number of high school students, few students have had meaningful exposure to the lives or works of the writers of this literary period. Since the Harlem Renaissance is an important and legitimate segment of American literature, its works should be made accessible to students. This course will provide learning experiences to familiarize the students with the literary contributions made by Black writers during the 20's.

B. Range of subject matter

1. Investigation of African and Afro-American heritage

2. Factors leading up to the Harlem Renaissance

3. Major writers and their works

4. Continuing influence of the period

III. TEACHING STRATEGIES

A. The students will investigate cultural aspects of African and Afro-American heritage which inspired the writers of the Harlem Renaissance.

1. Make students aware that cultural borrowings from Africa permeate the everyday life of non-Black as well as Black society. Display posters depicting current dances and fashions; collect reproductions of paintings and sculptures by such artists as Picasso; play recordings of music such as Dvorak's New World Symphony and Gershwin's Rhapsody in Blue.

2. Have students discuss briefly what comes to mind as they hear such words as Athens, Rome, or Paris; Dahomey, Timbuktu, and Ghana.

a. Are their responses to each triad different?

b. Do they have less knowledge of the African place names?

c. Do their responses indicate knowledge of only Western Culture?

d. Are there other cultural matrices which are significant to our heritage?

e. Are students being cheated by the usual cyclopean view of culture?

3. Have students view the film Negro Kingdoms of Africa's Golden Age (1-13535) to discover some aspects of the rich West African culture, the primary source of the ancient traditions of Black Americans.

4. Have students in small groups or individually organize archeological digs to uncover the forgotten treasures of ancient African kingdoms. Some sites to be investigated might be the following:

   a. Ethiopa, a three-thousand-year-old kingdom

   b. The location of the tomb of the Queen of Sheba

   c. Traces of the migrations of the sons of Ham: Cush, Mizraim, Phutes and Canaan

   d. Ancient records revealing the beauty of Nefertiti

   e. Historical evidence of Cush: the alleged progenitor of the Negro race

   f. The major kingdoms of Western Africa: Ghana, Mali, Songhay

   g. Relics similar to those which inspired the art of Picasso, Derain, Matisse, and Vlaminck

   h. Records relating the Egyptian god AM to the Biblical Ham and the Jupiter AMMON

   i. The areas of Babylon and Ninevah founded by Nimrod, the famous hunter

   j. Evidence to support the claim that the etymology of the modern word Egypt traces back to Mizraim

   k. Proof that Canaan, the cursed son of Ham, never entered Africa

5. Ask students whether it is common today to endow animals with human characteristics or, conversely, human beings with animal characteristics. ("slow as a turtle," "quick as a bunny," "sly as a fox, the use of animals to portray human characteristics in Animal Farm and Wind in the Willows). Have them find early examples of this convention in African folklore and Aesop's fables. Interested students might investigate the theory that the name Aesop is a corruption of Ethiop. An excellent source of Afro-American folklore is Tally's book Negro Folk Rhymes.

6. Have students analyze examples of artistic works claiming African foundations in order to contrast such works with those typically considered Western. Examples: The choreography of Katherine Dunham, the music of George Gershwin and Igor Stravinsky, and the art works of Picasso

Students may hypothesize that art with African foundations tends to be more spontaneous and intuitive than its more formal Western counterpart.

7. Have interested students trace Afro-American influence in popular music

   a. Spirituals

   b. Work-songs

   c. "Blues"

   d. Ragtime

   e. Jazz

   f. Rock

8. Have interested students trace Afro-American influence on the dance as an art form and as a form of personal expression.

   a. Dancers like Katherine Dunham, Martha Graham, Pearl Primus, Bill Robinson, and Josephine Baker

   b. Dance vogues

      (1) Charleston
      (2) Turkey Trot
      (3) Black Bottom
      (4) Big Apple
      (5) Lindy Hop
      (6) Twist
      (7) Watusi

9. Have students evaluate Black thoughts and feelings as mirrored in spirituals and the "blues". Define the temperament which seems to be reflected and hypothesize in what fields or spheres of influence Black genius is most likely to be apparent.

10. Have students define the "genteel tradition of literature" and explore ways in which this tradition was exemplified by such writers as James Weldon Johnson, Paul Lawrence Dunbar, and Charles W. Chesnutt. By embracing this tradition, was the "negritude" of these writers affected?

11. Ask students to correlate the information they have gathered about African and Afro-American cultural heritage with the old Ghana proverb "Only a fool points to his origin with his left hand."

12. Since consciousness of their cultural heritage inspired the Black renaissance writers, ask students to conjecture how they expect to see this heritage reflected in the themes and attitudes of these writers.

B. The students will determine the immediate social, artistic, and literary forces which nurtured the Harlem Renaissance.

1. Have students investigate some social problems faced by Black Americans in the early 20th Century. Topics might include:

   a. Jim Crow laws

   b. Ku Klux Klan

   c. Voting restrictions (poll tax, literacy tests)

   d. Employment restrictions

   e. Educational limitations

   f. Housing restrictions

   g. Transition of Negroes from the rural South to the industrial North

   h. Segregation in the armed services (The Red Ball Express)

   i. Denial of trial by jury (lynching)

2. Have students report on the Black organizations which were founded to combat these problems.

   a. Protest groups

      (1) The Niagara Movement
      (2) The National Association for the Advancement of Colored People
      (3) National Urban League
      (4) Marcus Garvey's "Back to Africa" movement

   b. Fraternal organizations

      (1) Prince Hall Grand Lodge of Masons
      (2) Negro Odd Fellows Lodge
      (3) Negro Knights of Pythias

   c. Labor and business organizations

      (1) Brotherhood of Sleeping Car Porters
      (2) National Business League
      (3) North Carolina Mutual Insurance Company
      (4) Atlanta Mutual Aid Society

3. Have students read selections by Booker T. Washington and W. E. B. DuBois' "Of Mr. Booker T. Washington and Others" or other excerpts from The Souls of Black Folk and discuss the changing Black voice.

4. Have students read or listen to Dudley Randall's poem "Booker T. and W. E. B." to synthesize their ideas about the changing Black voice or the "New Negro."

5. Have students read or listen to James Weldon Johnson's "Fifty Years" (written on the anniversary of the Emancipation Proclamation) and compare its tone with that of earlier works like "Lift Every Voice and Sing" and his later works. Does he represent a changing Black voice?

6. Have interested students investigate the contributions of Carter G. Woodson, Director of the Association for the Study of Negro Life and History, who pioneered studies of Negro contributions to American society.

7. Have students report on the contributions of such Black persons as:

a. Jean Baptiste Pointe Du Sable (Founder of Chicago)

b. Benjamin Banneker (Inventor)

c. Norbert Rillieux (Revolutionized sugar refining)

d. Jan Ernest Matzeliger (Invented shoe lasting machine)

e. Garrett Morgan (Invented gas mask and automatic traffic signals)

f. Granville Woods (Invented automatic air brakes)

g. Dr. Daniel Hale Williams (Performed first open heart surgery)

h. Dr. Charles Drew (Discovered methods for storing plasma in "blood banks")

i. Matthew A. Henson (Arctic explorer)

j. Ernest Just (Biologist)

k. Madame C. J. Walker (Tycoon in cosmetics industry)

l. Maggie Walker (Banker)

8. Show the film Black History: Loss, Stolen or Strayed (Part One - 1-31624; Part Two - 1-31629)

9. Have students find evidence that the outstanding writers of this period were seeking inspiration from their African heritage. Refer students to such works as:

   a. Largston Hughes, "The Negro Speaks of Rivers"

   b. Countee Cullen, "Heritage"

   c. Claude McKay, "Africa"

   d. Countee Cullen, "The Shroud of Color"

   As the quin proceeds, have students continue to seek evidence of this theme.

10. Have students investigate the role of white writers as a force in promoting the Harlem Renaissance. They might read selections such as the following in which for the first time Blacks are featured in a serious and important way.

    a. Ridgely Torrence, Three Plays for a Negro Theatre

    b. Eugene O'Neill, The Emperor Jones

    c. Sherwood Anderson, Dark Laughter

    d. Carl Van Vechten, Nigger Heaven

    e. DuBois Heyward, Porgy

11. Have students investigate aspects of life in Harlem during the "roaring 20's":

    a. Explosion of Black nationalism

    b. Marcus Garvey's concept of Africa as the promised land

    c. The many faces of Harlem:

        (1) Mecca for white fun seekers
        (2) Seedbed for Black artistic expression
        (3) Symbol of the jazz age
        (4) Symbol of poverty
        (5) Striver's Row
        (6) Sugar Hill
        (7) The largest Black community in the world
        (8) Home of Africans, West Indians, Negro Americans
        (9) Harlem - the "Black Paris"

12. Have students read, or listen to, Le Roi Jones' essay "City of Harlem" to gain insight into the history of Harlem, the capital of Black America.

13. Play recordings by great Black/jazz musicians:

    a. Duke Ellington at the Cotton Club

    b. Louis Armstrong

    c. W. C. Handy

    d. Bessie Smith

    e. Ethel Waters

Have them contrast the performances of these artists with those of white musicians who imitated them.

a. Helen Morgan

b. Bix Beiderbecke

c. Jack Teagarden

d. Gene Krupa

e. Benny Goodman

Have students compare the works of the two groups of artists for authenticity.

14. Have students cite evidence to prove or refute the premise that commercialism was the bane of the Harlem Renaissance.

15. After showing the McGraw Hill filmstrips The Negro Faces the Twentieth Century and playing Arna Bontemps' recording Harlem Renaissance, ask each student to synthesize his knowledge, impressions, and attitudes by writing an essay on the New Negro - 1920.

16. Have students discuss the denotation of the word renaissance and explore the various connotations of the phrase Harlem Renaissance. At this point, students might list their prophecies or expectations for the decade termed the "Harlem Renaissance."

C. The students will identify the major literary figures of the period.

1. Focus students' attention on Harlem in the 1920's as the hub of Negro artistic activities. Use a map or a series of over-laid acetates to show Harlem's location in relation to the greater New York area. If possible pinpoint the site of such landmarks as Striver's Row (139th Street between 7th and 8th Avenues); Lenox Avenue at 135th Street; the house of Mrs. A'Lelia Walker Robinson on 136th Street (the "Dark Tower"); the site of Salem Methodist Church (2190 Seventh Avenue); the 135th Street Branch, New York Public Library (later named the Countee Cullen Branch).

2. Have small groups of students replicate a typical gathering of literary figures during the Harlem Renaissance. One group might choose the "Dark Tower" as its site; another, the Greenwich Village apartment of Colonel Arthur Spingarn; a third, the Striver's Row home of Dr. and Mrs. Ernest Alexander; a fourth, the home of Carl Van Vechten.

   Among guests at these evening parties one might include Fannie Hurst, Witter Bynner, Hugh Walpole, Somerset Maugham, and such Black writers as Countee Cullen, Langston Hughes, Claude McKay, James Weldon Johnson, Zora Neale Hurston, Arna Bontemps, Jean Toomer, Charles Johnson, Frank Horne, and Nella Larsen. The conversations students plan should reflect not only the new spurt of literary productivity but also the ideas which most engrossed the Black writers of the Harlem Renaissance:

   a. Repudiation of white supremacy

   b. Critique of both Black and white society

   c. The assertion of self

3. Have students read a variety of selections, in both prose and poetry, in order to hear for themselves some Black voices of the Harlem Renaissance.

   a. Nostalgia and loss

      Claude McKay, "Outcast"

      _____, "The Tropics in New York"

      _____, "Flame Heart"

      Countee Cullen, "Heritage"

      James Weldon Johnson, "O Black and Unknown Bards"

   b. Life in Harlem

      Rudolph Fisher, "City of Refuge"

      Langston Hughes, "Push Cart Men"

      _____, "Lenox Avenue Mural"

      Helene Johnson, "Sonnet to a Negro in Harlem"

Countee Cullen, "Yet Do I Marvel"

c. Protest

Fenton Johnson, "Tired"

Claude McKay, "If We Must Die"

_____, "The Lynching"

Langston Hughes, "I, Too"

Paul Lawrence Dunbar, "We Wear the Mask"

4. Provide students the opportunity to hear Arna Bontemps read poetry selections of writers of the period. Two resources are Folkways Records FL 9792, Anthology of Negro Poets in the U.S.A. = 200 Years and Folkways Records FC 7114, An Anthology of Negro Poetry for Young People.

5. Have students discover the dualism of the Harlem Renaissance by reading several poems by Langston Hughes and Countee Cullen. After they have read widely, have them apply the following statements to the poems:

"I want to be a poet - not a Negro poet..."
Countee Cullen

"Why should I want to be white?
I am a Negro - and beautiful!" Langston Hughes

6. Have interested students read Countee Cullen and the Negro Renaissance, a biography which captures the spirit of the period.

7. Have students read "The Negro Artist and the Racial Mountain" for a statement of Hughes' assertion of Black self.

8. Have students evaluate the moral dilemma faced by early Black writers in their efforts to be published.

a. Publishers concealed their racial identity

(1) Charles Waddell Chesnutt
(2) James Weldon Johnson (The Autobiography of an Ex-coloured Man was published anonymously.)

b. Writers pandered to white viewpoints thus perpetuating stereotypes
(Paul Lawrence Dunbar)

Have them investigate what changes occurred which permitted the new voice of the Harlem Renaissance.

9. Have students read or listen to several of Langston Hughes' stories about Jesse B. Simple, the lower-class Harlemite who lived by his wits. They should recognize that celebrating the folk culture and the low life milieu were positive attributes of the Harlem Renaissance. Folkway Records FL 9790 features Langston Hughes reading several stories from Simple Speaks His Mind.

10. Arna Bontemps has written, "Hughes' art... his sources are street music...language is Harlemese...he is an American original." (p. 17, The Black Hero Teaching Guide, Scholastic Black Literature Series)

    Have students prepare a poetry reading session highlighting Hughes' poems which reflect this statement. They may choose to supplement their reading with recordings or tapes of spirituals and jazz whose rhythms are echoed in Hughes' poetry.

11. Have interested students write a New Yorker-style profile of Zora Neale Hurston. They might include some of the following aspects of her life:

    a. A childhood of murdered dreams

    b. Her debut as a writer

    c. Life as "Barnard's sacred black cow"

    d. Membership in the "niggerati" of the Harlem Renaissance

    e. A student of folklore and hoodoo

    f. Life - a broken dream?

12. Encourage interested students to read Zora Neale Hurston's Their Eyes Were Watching God written several years after her return to her native Florida. They should recognize that works like this established the folk tale and authentic dialect as legitimate literary expressions.

13. Have students read Claude McKay's poem "If We Must Die." Ask them to interpret it in terms of their own real or vicarious experiences. Point out to them that some contemporary critics considered McKay's subject too localized since he had written the poem to protest anti-Negro violence and lynchings in the South. Have them investigate the poem's role in World War II (Churchill read it to the House of Commons in World War II; soldiers carried copies to the battlefields; Churchill read the poem also to a joint session of U. S. Congress prior to U. S. entry into World War II) as well as its renewed prominence during the riots at Attica prison in 1971 (a handwritten copy was found in a prisoner's cell and mistakenly publicized as a crude work by a semi-illiterate prisoner).

14. Have interested students research the life of Jean Toomer and compare his real life conflicts and paradoxes with those in his major work, Cane.

15. Ask students to explain how the Harlem Renaissance experience honed the concerns and shaped the styles of the writers studied in this quin.

16. Have each student select one literary selection, musical experience, painting, or sculpture, or one individual who epitomizes the Harlem Renaissance for him. Let him use this inspiration to express his response to this unique period. The class may choose to organize a festival of the arts, to do a mural, or in some other way commemorate this period.

D. The students will cite evidence of the influence of the Harlem Renaissance on contemporary attitudes and culture.

1. Have students view the filmstrip Harlem Renaissance and Beyond to review writers and moods of the 20's and to get some foresight into their influence on the Black writers who followed.

2. In order to provide students with a well-rounded perspective of the Depression, have them engage in the following activities.

   a. Conduct "Man-in-the-Street" interviews to gather personal recollections of the Depression.

   b. Have them read chapters in social studies texts to get a historical perspective.

   c. Have them view a filmstrip such as The Great Depression: 1929-1939 to gain a pictorial perspective. The librarian may be able to provide pictures from the vertical file for gaining this dimension.

3. Have students read the segment from Langston Hughes' "Lenox Avenue Mural" subtitled "Harlem." Discuss how its mood differs from the prevalent moods of the works of the Harlem Renaissance.

4. Have students view the film Body and Soul: Soul Part 2 (1-31674) to gain insight into the depression that Black Americans feel - faced always with "dreams deferred."

5. Read to students, or assign an able student to read, Le Roi Jones' short essay "Cold, Hurt, and Sorrow (Streets of Despair.)" Have them contrast this bitter portrayal of Harlem with the romanticized environment of the "Dark Tower."

6. Have interested students read excerpts from Infants of Spring by Wallace Thurman who even during the Harlem Renaissance satirized its artiness. An ironic note is the end of the Harlem Renaissance is often pinpointed by the death of Thurman.

7. Have students write a short essay on the topic: The Main Accomplishment of the Harlem Renaissance: Visible Black Writers.

8. Have students investigate the role of the Writers Project of the WPA in stimulating a revival of the literary productivity of the Harlem Renaissance.

9. Assign three groups of students to investigate in-depth the lives and writings of the "Big Three" of the Writers Project of the WPA: Richard Wright, Frank Yerby, and Ralph Ellison. They should plan to present their findings to the class in a way which reinforces the image of the author they wish to project; e.g., they might dramatize scenes from Wright emphasizing they are founded in real life; they might "fool the white folks" about Yerby, presenting his works as romantic historic fiction; they might role-play a "Person-to-Person" interview in which Ellison explores the themes, allusions, etc. in Invisible Man and discusses what he has been thinking and doing since.

10. Have the students examine the microcosm of Black soldiers as a mirror of the greater Black society.

    a. Show students the film, The Black Soldier (1-31634).

    b. Have students read or listen to Frank Yerby's "Health Card."

    c. Have students research the story of Dorie Miller, a mess boy who was killed in the attack on Pearl Harbor. Have them debate: "Was he hero or fool?"

    d. Have one or more students prepare an oral presentation of Gwendolyn Brooks' "Negro Hero (to suggest Dorie Miller)."

    e. Have students read "Without Benefit of Declaration" by Langston Hughes. Does this poem represent only the Black viewpoint? Discuss.

    f. Have interested students investigate the contemporary status of Blacks in the armed services. Does it still mirror the greater Black society?

    Have the students synthesize their own opinions of the premise that Black society is mirrored in the life of the Black soldier.

11. Have students look for evidence to support or defeat the notion that the conflict of views experienced between Countee Cullen and Langston Hughes can once more be found among Black writers.

12. Have interested students research such topics as the following, evaluating them as extensions of the Harlem Renaissance

    a. The Springarn Medal given by the NAACP to the person who contributed most to the Negro's progress during the preceding year

    b. The Witter Bynner Poetry Prize

    c. Black artists such as Paul Robeson, Ethel Waters, Canada Lee, Marian Anderson

    d. The stereotypes perpetuated by the media, especially the motion pictures of the 30's and 40's and the early decades of radio

    e. Black painters and sculptors

        (1) Augusta Savage
        (2) Elizabeth Prophet
        (3) Sargent Johnson
        (4) Richmond Barthe
        (5) Hale Woodruff
        (6) Charles Tanner

    f. The murals of the WPA projects as progenitors of today's street art

    g. Black American and African Nobel Peace Prize Winners

        (1) Dr. Ralph J. Bunche
        (2) Albert John Luthuli
        (3) Dr. Martin Luther King, Jr.

    h. A panel discussion exploring the Negro's image in the media today

    i. The Countee Cullen Branch Library, New York City

    j. The Schomberg Collection of Negro Literature

    k. The James Weldon Johnson Memorial Collection of Negro Arts and Letters, Yale University

l. The Crisis and Opportunity (two early magazines which published Negro writers)

m. The Lost Zoo by Christopher Cat and Countee Cullen

n. Liberia - 1922/19...

13. Have students play detective to discover some of the titles of contemporary works which were borrowed from writings of the Harlem Renaissance. Some examples:

a. Raisin in the Sun - from Langston Hughes' "Lenox Avenue Mural"

b. Black Like Me - "Dream Variation" by Langston Hughes

c. Where the Steel Winds Blow - "Without Benefit of Declaration" by Langston Hughes

d. I Know Why the Caged Bird Sings - Paul Lawrence Dunbar's "Sympathy"

14. Have students read selections in which modern Black writers eulogize their predecessors.

a. "To Nat Turner" - Sterling A. Brown

b. "To Satch" - Samuel Allen

c. "Dunbar" - Anne Spencer

d. "Frederick Douglass" - Robert Hayden

e. "To Richard Wright" - Conrad Kent Rivers

f. "Blues and Bitterness" (For Billie Holiday) - Lerone Bennett, Jr.

g. "Only a Few Left" (Eulogy to Langston Hughes) - Don L. Lee

h. "A Poem for Black Hearts" (Eulogy for Malcolm X) - Le Roi Jones

15. Have interested students read literary selections by Black women in an effort to identify the changing feminine Black voices.

Poets:

a. Lucy Terry

b. Phillis Wheatley

c. Frances Ellen Watkins Harper

d. Anne Spencer

e. Georgia Douglass Johnson

f. Margaret Danner

g. Margaret Abigail Walker

h. Gwendolyn Brooks

i. Mari Evans

j. Naomi Long Madgett

k. Julia Fields

l. Nikki Giovanni

Fiction writers:

a. Zora Neale Hurston

b. Dorothy West

c. Katherine Dunham

d. Alice Childress

e. Mary Elizabeth Vroman

f. Kristin Hunter

g. Alice Walker

h. Ann Petry

Nonfiction writers:

a. Maya Angelou

b. Margaret Just Butcher

c. Mary Elizabeth Vroman

d. Katherine Dunham

Students might choose to "demonstrate" their voices through oral readings and dramatizations.

16. Have students identify the many voices of protest heard from the 1920's to the 1970's. They might include such spokesmen as Claude McKay, Richard Wright, James Baldwin, Martin Luther King, Jr., Stokely Carmichael, Eldridge Cleaver, Malcolm X, H. Rap Brown, and Angela Davis.

17. Have students use W. E. B. DuBois' title Souls of Black Folk to explain either in writing or discussion what new insights into the Black experience they have gained by tapping the minds and hearts of Black artists of the Harlem Renaissance. Have them evaluate the degree to which these insights can be extended to the human condition.

## IV. STUDENT AND TEACHER RESOURCES

### A. State-adopted texts

Adventures in American Literature
"The Creation" - James Weldon Johnson.

Encounters: Themes in Literature
"Sympathy" - Paul Laurence Dunbar
"Mood" - Countee Cullen

The American Experience: Poetry
"His Excellency General Washington"
"Liberty and Peace" -
Phillis Wheatley

The American Experience: Nonfiction
"Position of the Government"
"Toward Slavery"-
Frederick Douglass

Designs in Poetry
"The Creation" - James Weldon Johnson
"The Bean Eaters" - Gwendolyn Brooks

Adventures for Readers 2
"Kid in the Park" - Langston Hughes

From Stars to Sculptures
"Katherine Dunham: A Pen Portrait" - Russell L. Adams

"Twenty-Seventh Day" - Katherine Dunham
"A Recital at Salzburg", (Marian Anderson)
- Vincent Sheean

"Gertrude" (Marian Anderson) - Gwendolyn Brooks

"All That Jazz" - Roy Bradley

"Jazz ... Alive and Well at Hampton Institite"
- Bill Quinn

Perception: Themes in Literature
"Too Blue" - Langston Hughes

Ways of Justice
"Junkie-Joe Had Some Money" - Ronald Milner

"Marihuana and a Pistol" - Chester Himes

Rebels and Regulars
"Letter from Birmingham Jail" - Martin Luther King, Jr.

"The Boy Who Painted Christ Black" - John Henrik Clarke

"Motto" - Langston Hughes

Adventures for Readers 1
"After the Winter" - Claude McKay

"Home" - Gwendolyn Brooks

"My City" - James Weldon Johnson

Aesop's "Fables"

Studies in Poetry
"The Egg Boiler" - Gwendolyn Brooks

Currents in Nonfiction
"To the Pole" - Matthew A. Henson

"I Touched Them, Dad" - Sammy Davis

Currents in Poetry
"The Crazy Women" - Gwendolyn Brooks

"The Tropics in New York" - Claude McKay

"Nocturne" - Countee Cullen

Aesop's "Fables

Patterns of Literature Volume 1
Aesop's "Fables"

Striving
"To James" - Frank Herne

"Mother to Son" - Langston Hughes

Exploring Life through Literature
"Go Down Death" - James Weldon Johnson

Two Roads to Greatness
"Frederick Douglass Views Lincoln"

"Abraham Lincoln Views Douglass"

"An Honest Mistake" - Lerone Bennett, Jr.

"A Slave's Beginning" - Frederick Douglass

"A Struggle to Learn" - Frederick Douglass

"The Whipping" - Frederick Douglass

"In Defense of His Daughter - Frederick Douglass

"The Encounter" - Booker T. Washington

"My Friend Douglass" - Arna Bontemps

"Letter to Mrs. Lincoln" - Frederick Douglass

"This Discussion Will Go On" - Frederick Douglass

"From Frederick Douglass" - Paul Laurence Dunbar

A Family Is a Way of Feeling

"Thank You, M'am" - Langston Hughes

Who Am I?

I Always Wanted to Be Somebody ; Althea Gibson, edited by Ed Fitzgerald

Projection

"From Harriet Tubman" - Ann Petry

"Hunger" - Richard Wright

"Thoughts in a Zoo" - Countee Cullen

"In the Beginning" - Section 4 - Folktales

Compass Points

"Black Boy"- Richard Wright

"Big Bessie Throws Her Son into the Street" - Gwendolyn Brooks

What Counts

Aesop's "Fables"

"Pete at the Zoo" - Gwendolyn Brooks

"If We Must Die" - Claude McKay

"Harriet Tubman: The Moses of Her People" - Langston Hughes

"The Right to the Streets of Memphis" - Richard Wright

"Home" - Gwendolyn Brooks

"Keziah" - Gwendolyn Brooks

"Dreams" - Langston Hughes

Outlooks through Literature

"My Struggle for an Education" - Booker T. Washington

"The Whipping" - Robert Hayden

The United States in Literature

"Spirituals"

"The Creation" - James Weldon Johnson

"Any Human to Another" - Countee Cullen

"The Explorer" - Gwendolyn Brooks

"Runagate Runagate" - Robert Hayden

"Frederick Douglass" - Robert Hayden

"Living with Music" - Ralph Ellison

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"The Whipping" - Robert Hayden

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"Any Human to Another" - Countee Cullen

Searchlights on Literature

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B. Supplementary materials

1. Non-state-adopted texts

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2. Films

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| Black History: Lost, Stolen, or Strayed | pt. 1 | 1-31624 |
| | pt. 2 | 1-31629 |
| Black Soldier, The | | 1- |
| Body and Soul, pt. 2 | | 1-31674 |
| Heritage of Slavery | pt. 1 | 1-31659 |
| | pt. 2 | 1-31664 |
| History of the Negro in America 1877-Today: Freedom Movement | | 1-13524 |
| Hurdler, The | | 1-13878 |
| In Search of a Post | pt. 1 | 1-31679 |
| | pt. 2 | 1-31684 |
| I Have a Dream: The Life of Martin Luther King | | 1-31704 |

Negro Heroes from American History 1-05666

Negro Kingdoms of Africa's Golden Age 1-13535

Profiles in Courage: Douglass, Frederick
pt. 1 1-31108
pt. 2 1-31109

3. Sound filmstrips

Guidance Associates of Pleasantville, New York 10570

Black Odyssey: Migration to the Cities

Great Depression, The: 1929-1939

Harlem Renaissance and Beyond

Search for Black Identity: Proud Heritage from West Africa

4. Recordings

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